

Digital First

***Visual Communication and Literacy
in a World Dominated by Digital Media***

MgA. Jakub Konupka

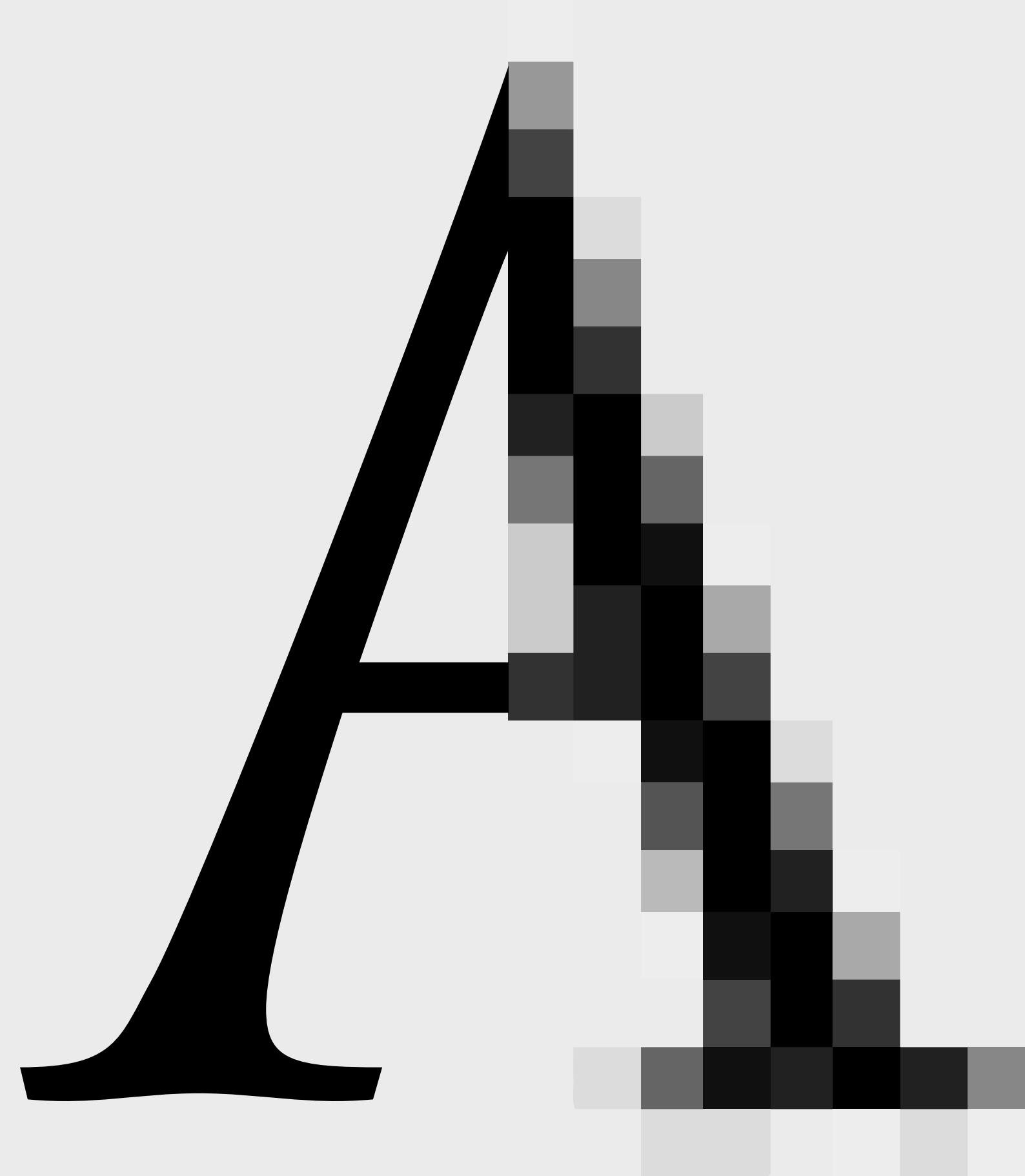
Ph.D. student

Assistant Lecturer at Graphic Design 1 studio

Faculty of Art and Design J. E. Purkyně University
in Ústí nad Labem, Czech Republic

5th TICASS Conference

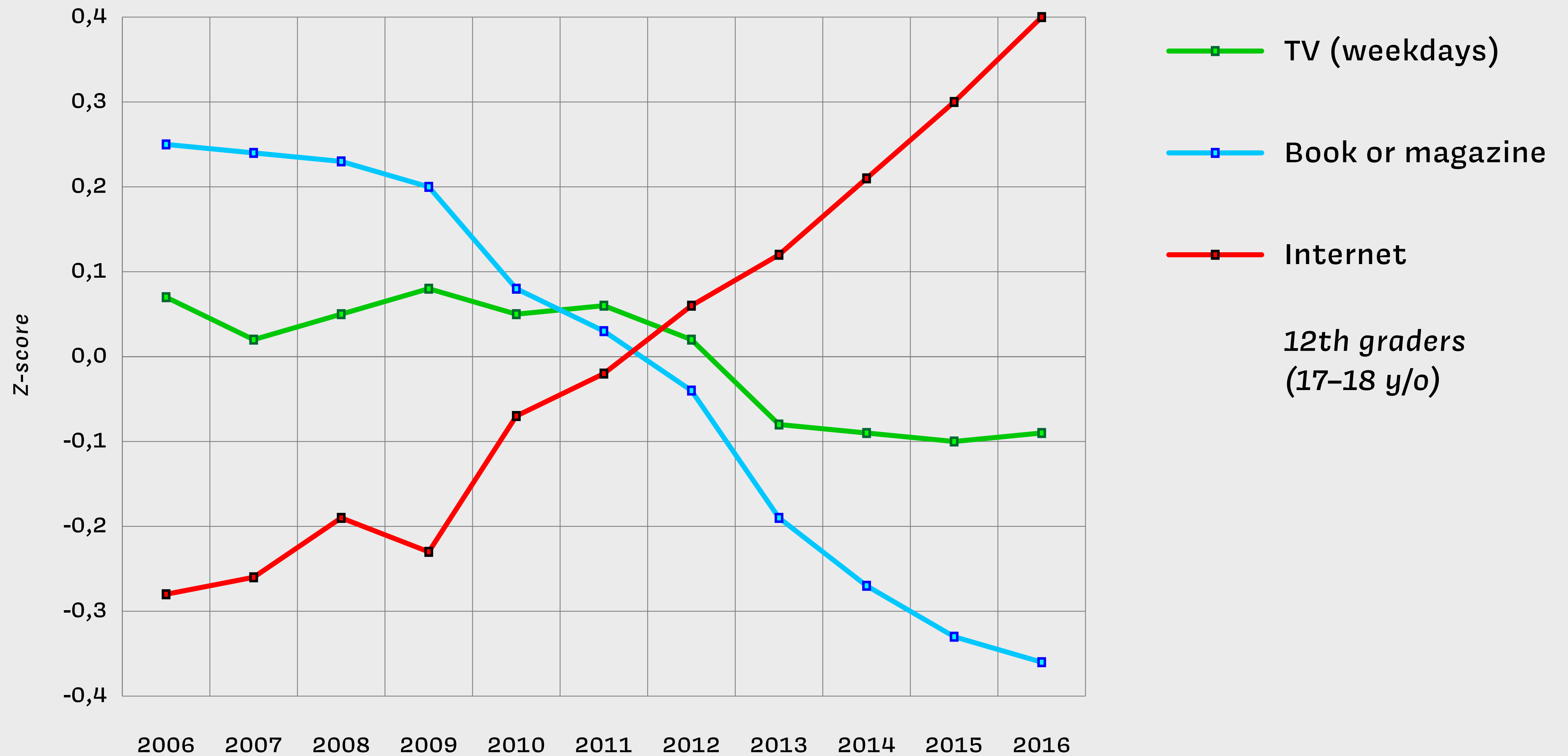
PERSPECTIVES – Educational Aspects of Technologies
of Imaging in the Perspective of Visual Literacy
22nd and 23rd October 2020



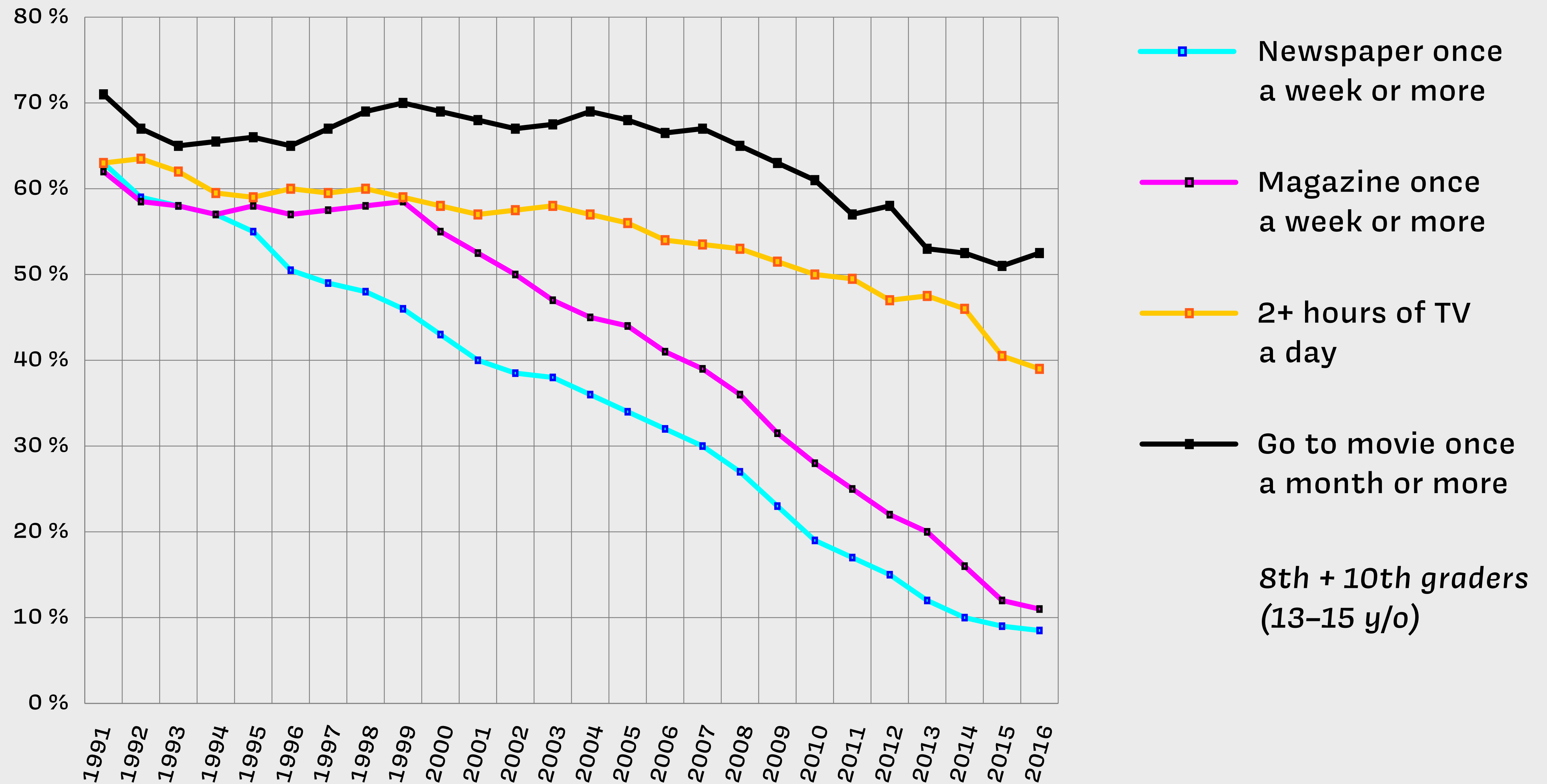
1. Media Usage Today

2. A New Status Quo

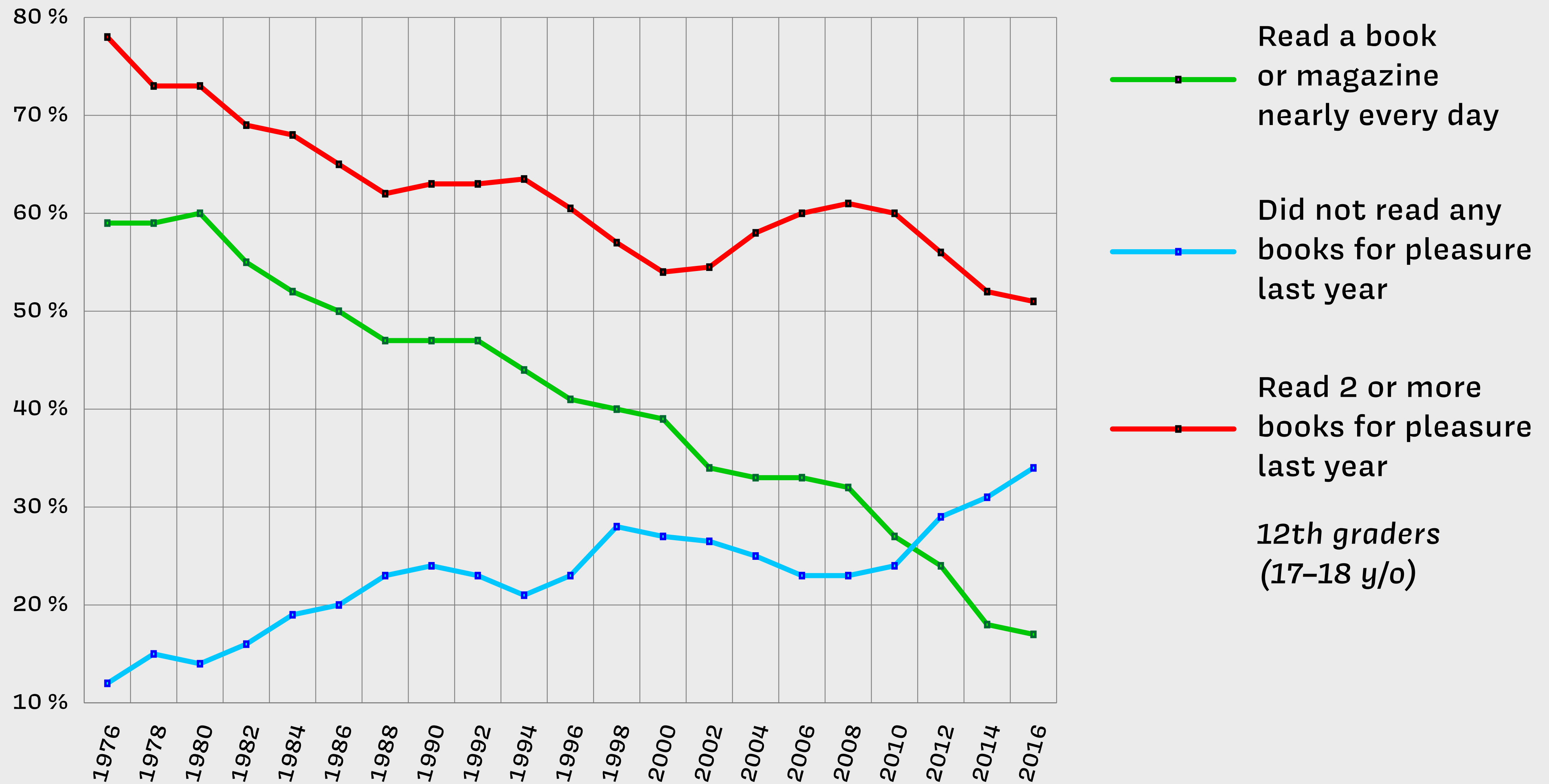
3. Print and Digital Interaction



TWENGE, J. M., MARTIN, G. N., & SPITZBERG, B. H. Trends in U.S. Adolescents' Media Use, 1976–2016: The Rise of Digital Media, the Decline of TV, and the (Near) Demise of Print. *Psychology of Popular Media Culture*. [online]. 2018 [cit. 10. 3. 2020]. Advance online publication. Available at: <http://dx.doi.org/10.1037/ppm0000203>



TWENGE, J. M., MARTIN, G. N., & SPITZBERG, B. H. Trends in U.S. Adolescents' Media Use, 1976–2016: The Rise of Digital Media, the Decline of TV, and the (Near) Demise of Print. *Psychology of Popular Media Culture*. [online]. 2018 [cit. 10. 3. 2020]. Advance online publication. Available at: <http://dx.doi.org/10.1037/ppm0000203>



TWENGE, J. M., MARTIN, G. N., & SPITZBERG, B. H. Trends in U.S. Adolescents' Media Use, 1976–2016: The Rise of Digital Media, the Decline of TV, and the (Near) Demise of Print. *Psychology of Popular Media Culture*. [online]. 2018 [cit. 10. 3. 2020]. Advance online publication. Available at: <http://dx.doi.org/10.1037/ppm0000203>

„The extraordinary amount of time iGen adolescents spend on digital media (about 6 hrs a day as of 2016) appears to have taken time away from legacy media, especially print. These findings favor the previous theories and research suggesting that **digital media displaces and reduces the use of legacy media.**“

1. Media Usage Today
- 2. A New Status Quo**
3. Print and Digital Interaction

Hydrangea—continued.

H. h. Otaksa (Otaksa).* *fl.* flesh-coloured, nearly all sterile, disposed in large, terminal, globose, leafless cymes. *l.* opposite, cuneate-obovate, deeply serrated. *h.* 2½ ft. Japan, 1868. Hardy.

H. h. stellata prolifera (proliferous star-like). *fl.* at first yellowish-green, ultimately rose-colour, sterile; cyme terminal, densely packed. Japan, 1868.

H. h. variegata (variegated) is a variety with very ornamental foliage, particularly when grown as young plants, in heat.



FIG. 253. *HYDRANGEA PANICULATA GRANDIFLORA*, showing Habit and detached Single Flower.

H. paniculata grandiflora (large-flowered paniced).* *fl.* white, disposed in a large, terminal, leafy panicle, 1 ft. long, consisting of openly-arranged, small, star-shaped flowers, intermixed throughout with sterile ones, more than 1 in. across. Summer and autumn. *l.* opposite, or in threes, ovate-oblong, acute, pubescent. Japan, 1874. Hardy. See Fig. 253.

H. petiolaris (petiolar)* *fl.* white, in flat-topped cymes. 8 in. to 10 in. in diameter; fertile flowers greenish, very numerous; stamens fifteen to twenty. April and May. *l.* broadly ovate-

HYDRIASTELE (from *hydria*, a water vessel or fountain, and *stele*, a column; in allusion to the tall stems growing near springs). ORD. *Palmeæ*. A monotypic genus, the species being a tall stove palm. For culture, see **Kentia**.

H. Wendlandiana (Wendland's). *fl.*, panicle of numerous slender pendulous spikes of about 1 ft., the common peduncle very short, broad, and thick, marked with the scars of the spathes and of two outer bracts; spathe and male flowers unknown; female perianth under the fruit, the segments all very broad, the inner twice as long as the outer ones. *fr.* ovoid or globular, when dry longitudinally striate with prominent ribs, succulent when fresh, with a thin endocarp. *l.* many feet long; segments numerous, unequal, the longest 1½ ft. long, the upper ones confluent at the base, all or mostly jagged or toothed at the apex. Tropical Australia. SYN. *Kentia Wendlandiana*.

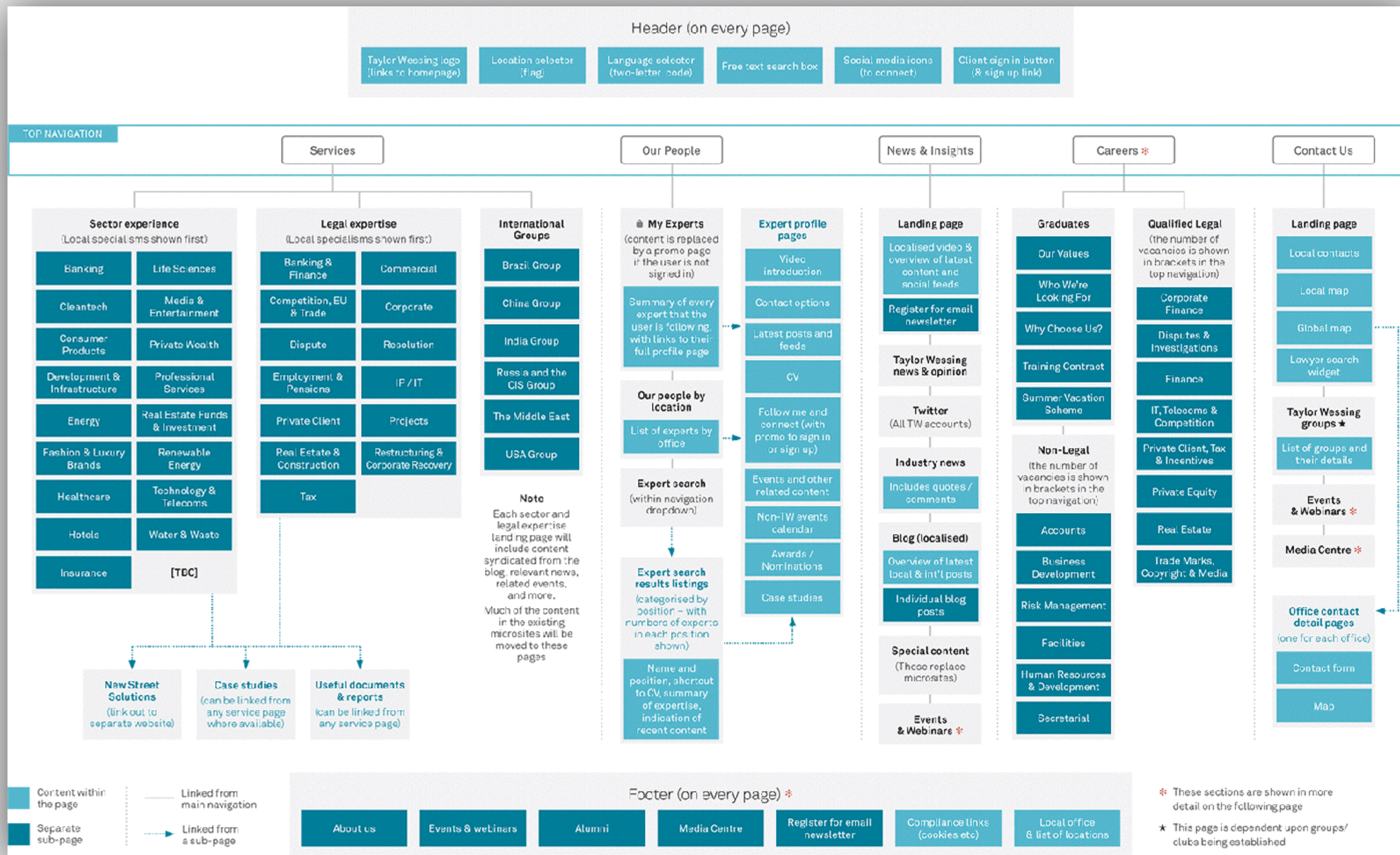
HYDROCHARIDÆ. A small order of aquatic herbs, widely diffused over the globe. Flowers in spathes, often incomplete; perianth of six segments, the three inner often petaloid. Leaves undivided, floating or submerged, opposite or whorled. There are about fourteen genera and forty species. Examples: *Hydrocharis*, *Ottelia*, *Stratiotes*, *Vallisneria*.

HYDROCHARIS (from *hydor*, water, and *charis*, grace; a pretty water plant). ORD. *Hydrocharidæ*. A monotypic native aquatic genus, spread over Europe and North Asia. The species thrives in any still water. It may be readily increased by seeds; or by runners, which root at the joints.

H. Morsus-ranæ (Frogbit). *fl.* rather large; outer segments of perianth pale green, shorter and narrower than the inner white ones; peduncles of male plant rather short, bearing two or three flowers; pedicel of female enlarged at top into a short perianth tube. Summer. *l.* stalked, orbicular, entire, cordate at base, rather thick, about 2 in. in diameter. Stems floating, with floating tufts of leaves, peduncles, and fibrous roots. (Sy. En. B. 1444.)

HYDROLEA (from *hydor*, water, and *elaia*, oil; alluding to the habitat and nature of the plants). SYNS. *Reichelia*, *Sagonea*, *Steris*. ORD. *Hydrophyllaceæ*. A genus comprising about fourteen species of herbs or sub-shrubs, inhabiting North and South America, tropical





Digital:
A typical website structure
loosely organizing information
for user's self-navigation
(non-linear structure).

Print vs. Digital (Information Structure)

Print

- linear information structure
- rigidity
(content and form)
- place-specific availability
- one-way information flow

Digital

- loose information structure
- fluidity
(ever-changing and versatile)
- on-demand availability
- two-way information flow

Print vs. Digital (Media Function)

Print

- serving particular information to particular audience
- information represented in custom designed forms

Digital

- storing practically infinite amount of information with universal availability
- information represented using templates and algorithms

In the Digital World...

*...users are consuming information,
but at the same time are consumed by it.*

1. Media Usage Today

2. A New Status Quo

3. Print and Digital Interaction

1. Print on Demand

Find a book online →

→ Order a printed copy

Veronika Hanzlíková

Heaven and Earth

— The Story of Their Creation



N

With silent, slow motion
shift, they move, and
a moment, the whole world
seems to hold its breath.

With its unusual, slow motion
they move, and the whole world
seems to hold its breath.

A little light, and a little
light, and a little light,
and a little light.





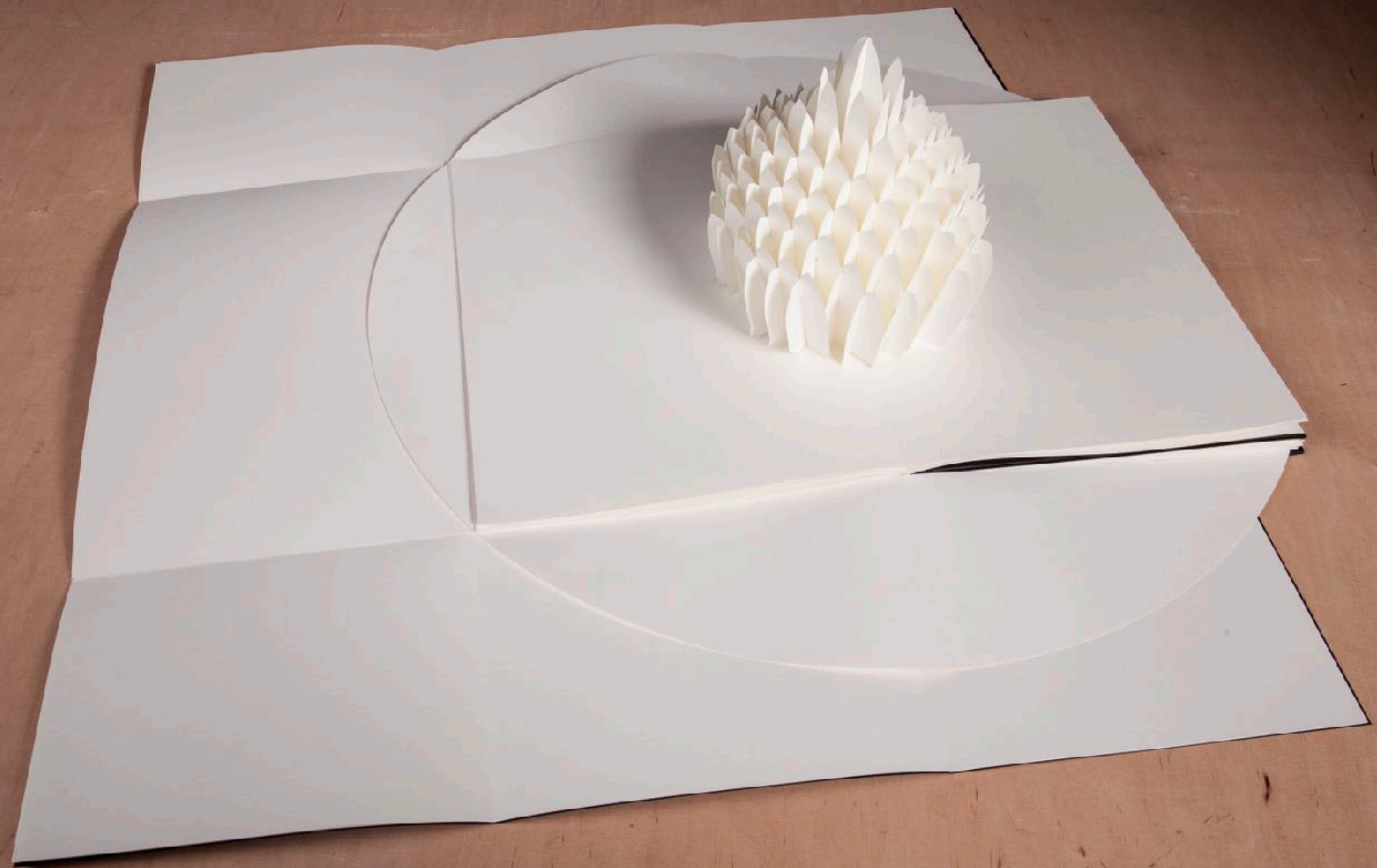
Bůh učinil dvě veliké svítilny:
větší, aby vládla dni,
a menší, aby vládla noci;
učinil rovněž hvězdy.

Bůh je umístil na nebeské obloze,
aby osvětlovaly zemi,
aby panovaly nade dnem a nocí
a aby oddělovaly světlo od tmy.

A Bůh viděl, že je to dobré.

Byl večer a bylo ráno,
den čtvrtý.





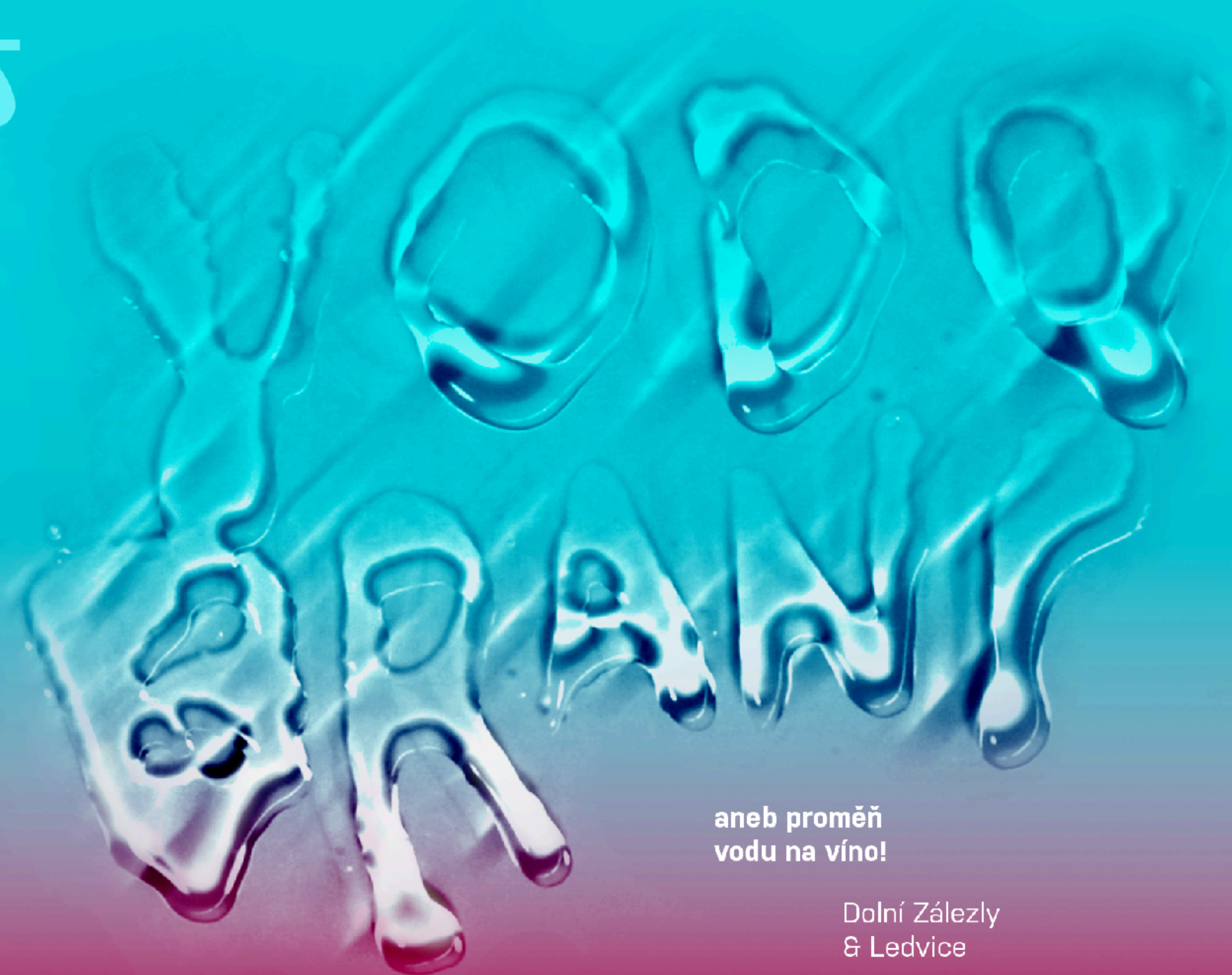


2. Enhancement Principle

Making user experience richer

***Katrin Bittnerová,
Martina Shořovská,
Jana Babická
Moving Water***

View this project on our studio website: <http://gd1.cz/projects/vodobrani>



aneb proměň
vodu na víno!

Dolní Zálezly
& Ledvice





**MOVING WATER
UPSTREAM**



**MOVING WATER
DOWNSTREAM**



START



FINISH



START



**BROWN COAL
POWER PLANT**



**RESERVOIR
TOWER**



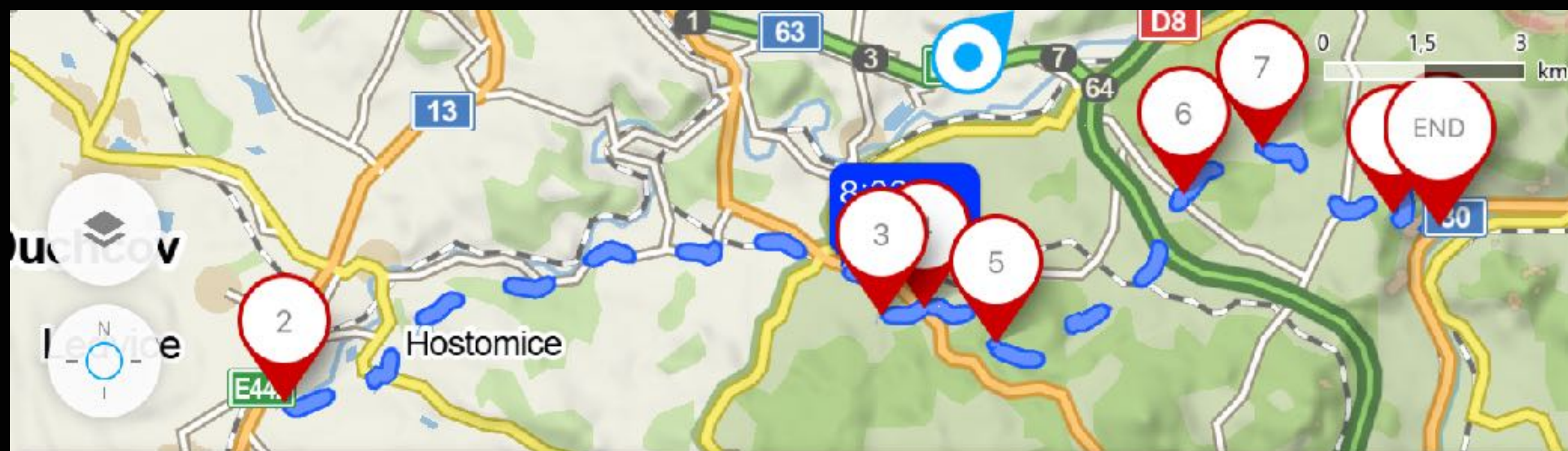
**VENTILATION TOWER
DUBICE HILL**




**RIVERSIDE
PUMPING
STATION**

**→ 28 km →
8:23:00,00**

**← 2 km ←
1:00:00,00**



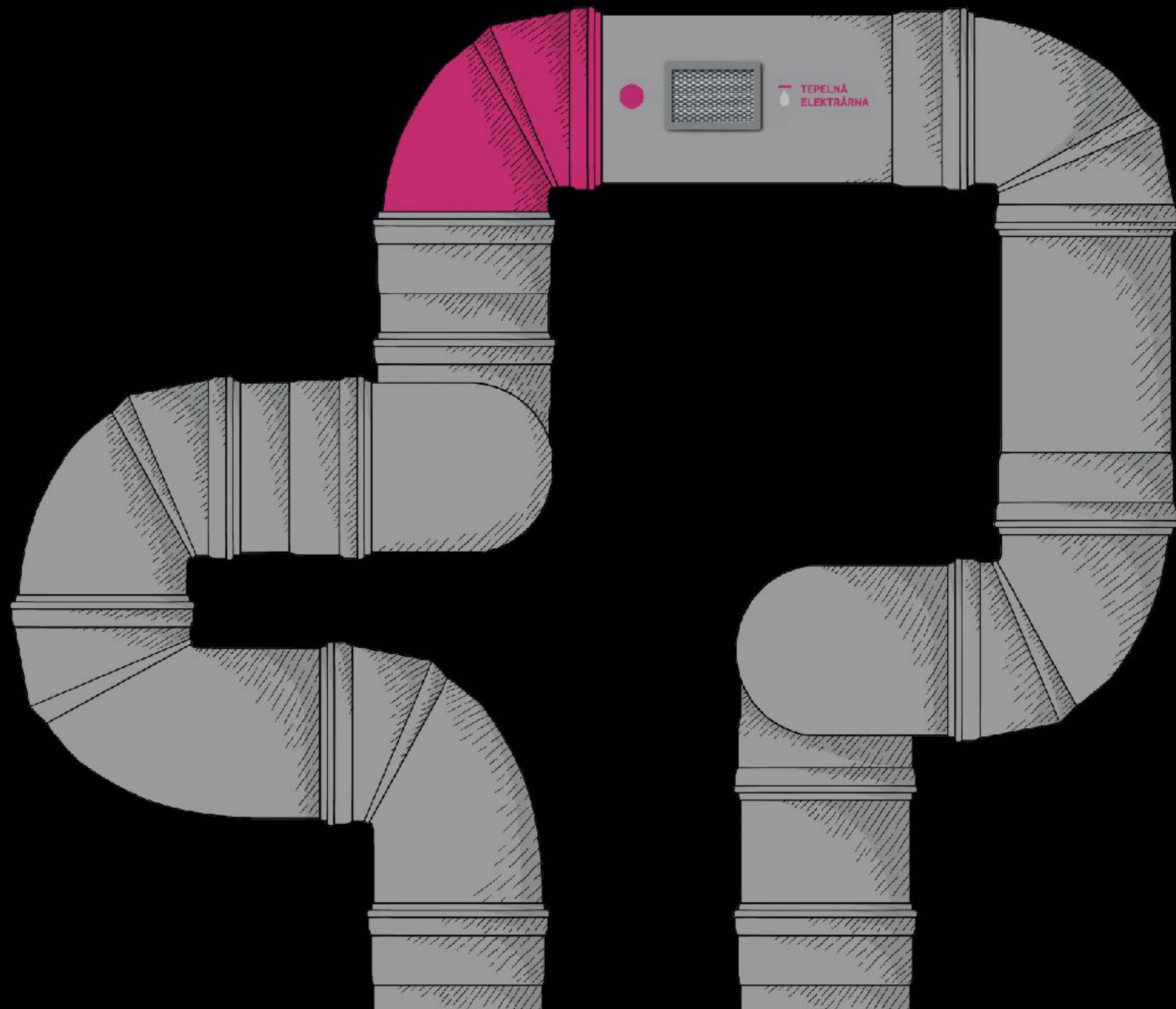
 SHORT

EDIT X

End: Za Vodárnou 166
Start: Infocentrum Ledvice
Via: 7 points

8:23 h - 26.6 km

NAVIGATE





Pochod s vodou po stopách
průmyslové vodovodní cesty.

aneb Proměň
vodu ve víno!

sobota 13. 6. 2020
start od 10 do 12 hodin
Dolní Zálezly & Ledvice

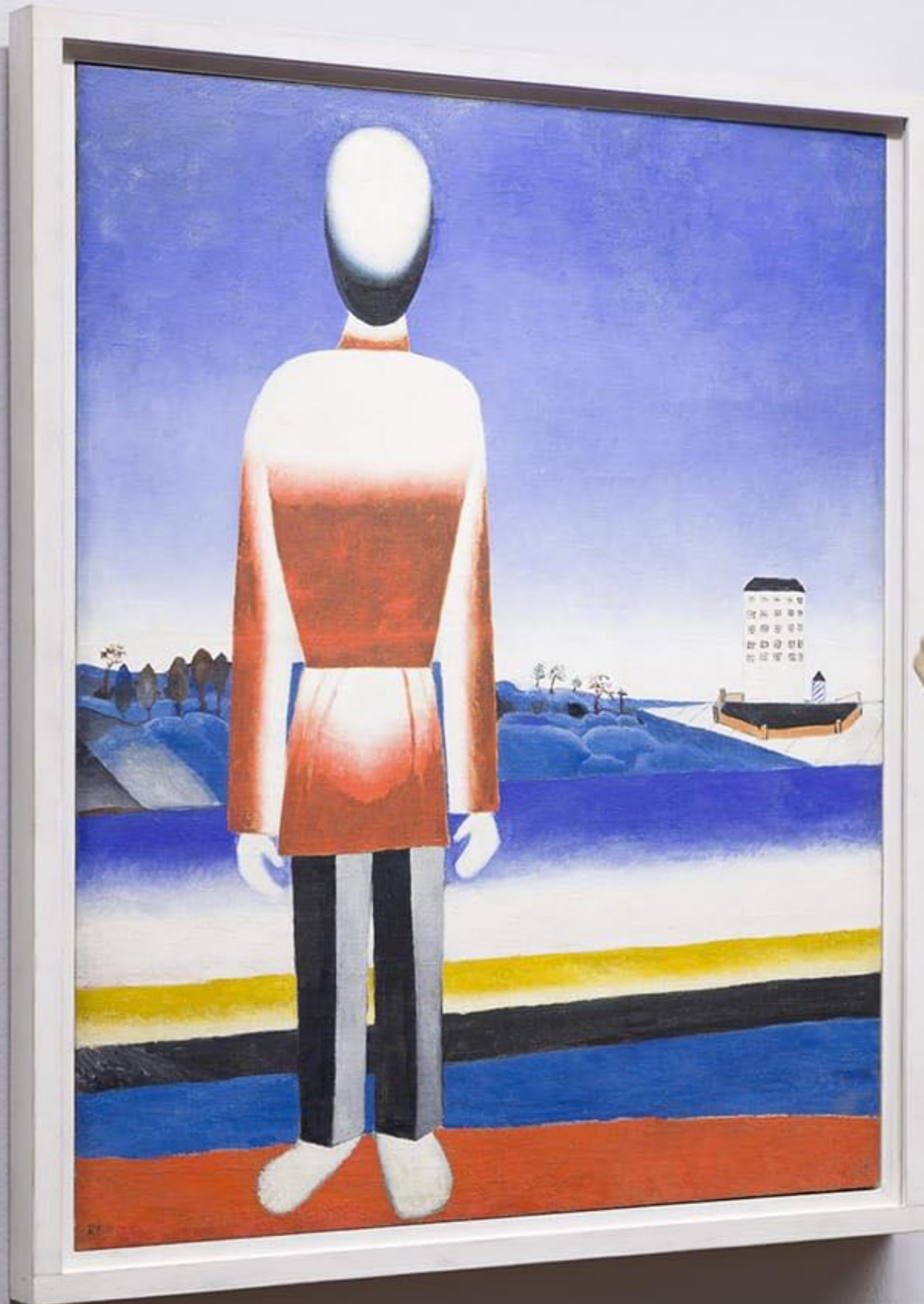
1. TRASA PO PROUDU (2 km)
start: čerpací stanice
Za Vodárnou 166, Dolní Zálezly

2. TRASA PROTI PROUDU (28 km)
start: Infocentrum Tepelné
elektrárny Ledvice
Bílina 141, Bílina

Zábava v cíli na Dubickém kopci
do večerních hodin!

Sleduj fb:
Vodobraní

Please, view this slide
through Artivive App
on your smartphone



KAZIMIR MALEWITSCH 1879 - 1935
Mann in einer Suprematistischen Landschaft
Um 1930/31

ALBERTINA - Sammlung Berlin
🔊 34



artivive.com

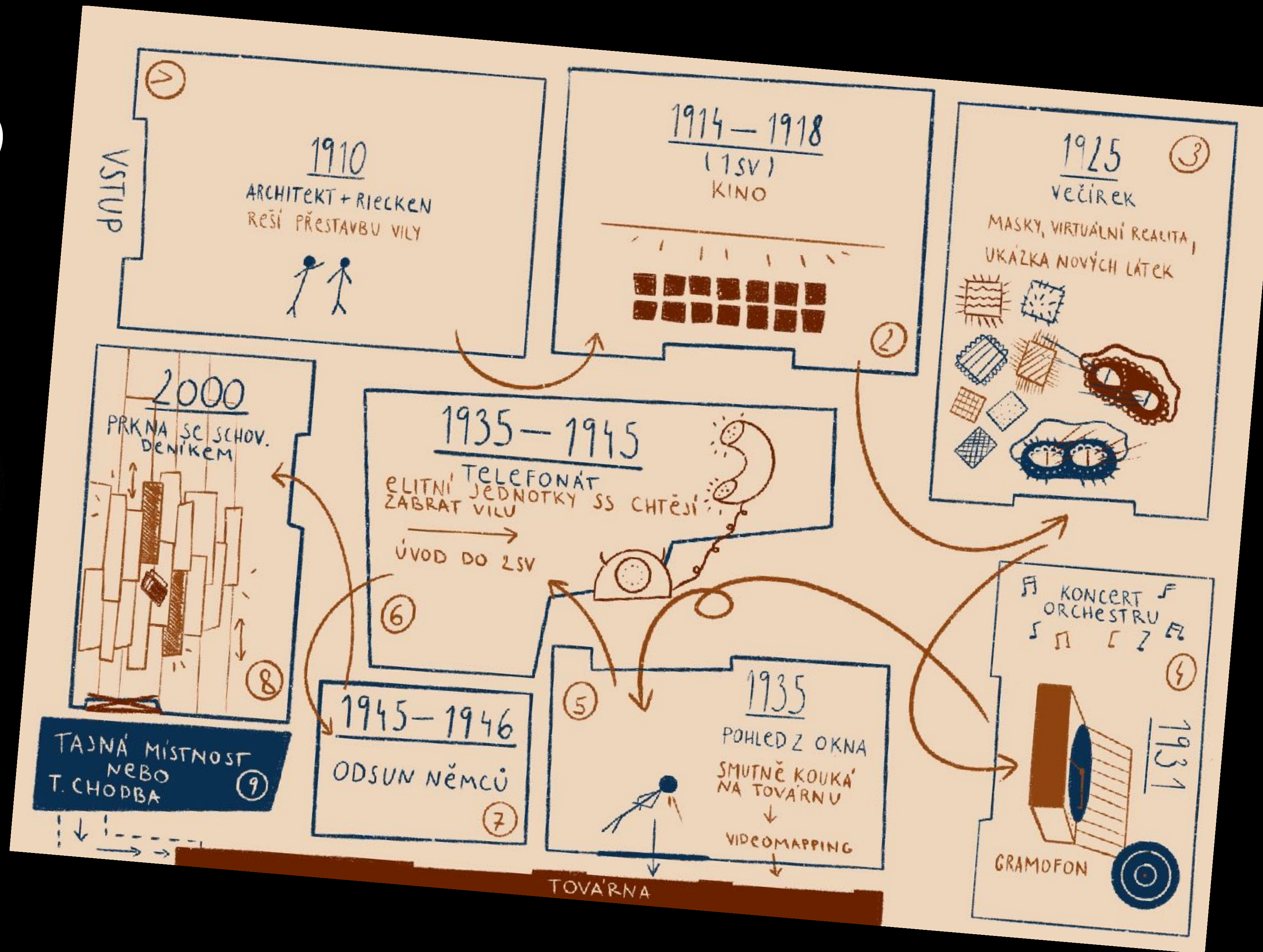
***Denisa Körnerová,
Kristýna Onallah,
Nikol Loskotová,
Kristýna Svobodová
Heinrich***

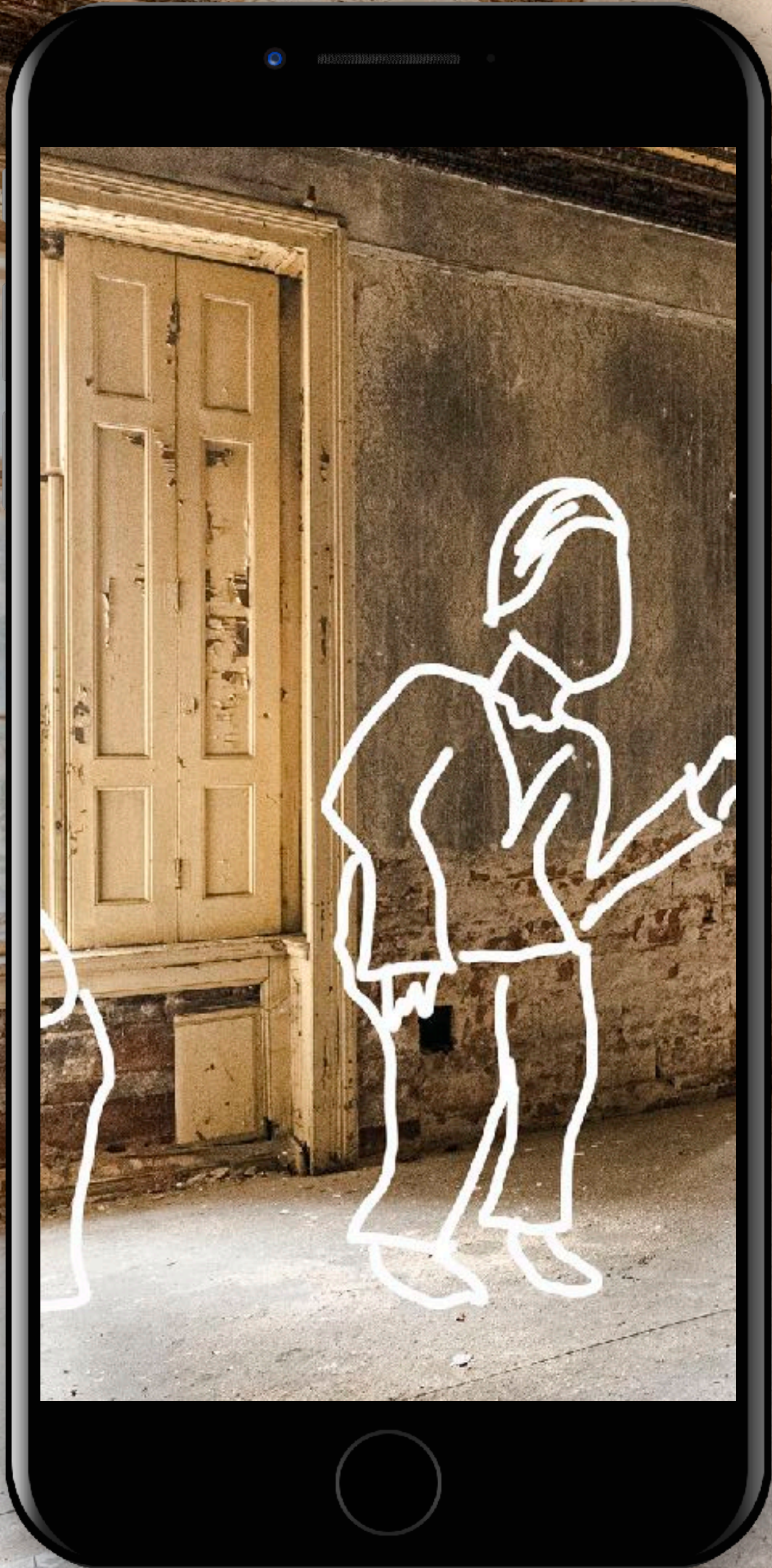


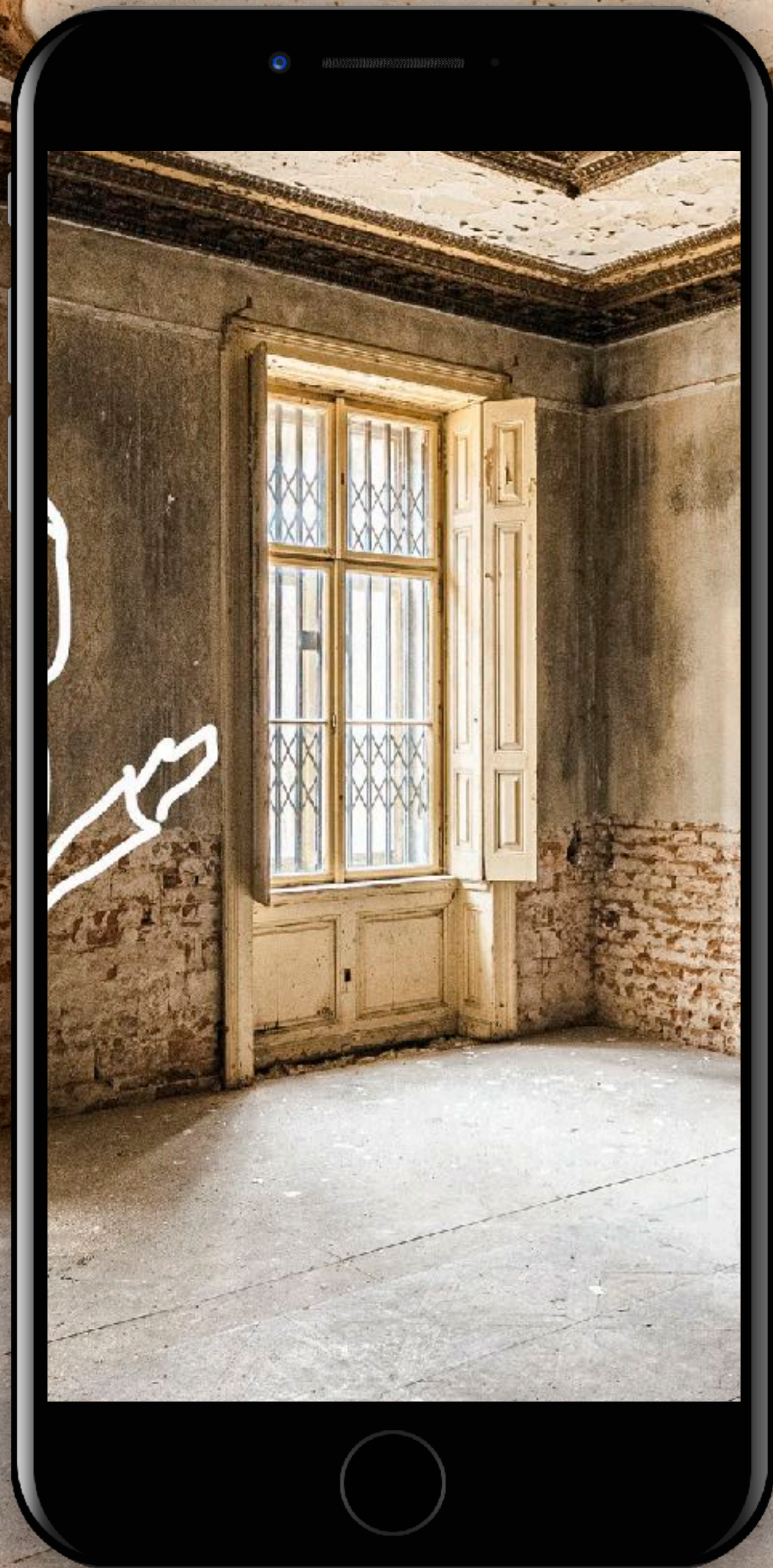




heinrich











3. Interchangability

Future technologies may remove the border
between print and digital.



Tech...notes 1-4

- Pack for trip
- Get Tommy
- Kindle
- ReMarkable tablet review

It's actually quite nice to write on but you have to be confident in your writing ability.

reMarkable



TELL
SUGAR
TO GET
FRUCT



A
CLOCKWORK
ORANGE
MUSIC
MUSIC

VALERIE ŠTECOVÁ (01) (112 407) 200

KICK
SUGAR
IN THE
LUMPS



Valerie Štecová: Moloko Moving Font

View the whole project on our studio YouTube channel: <https://www.youtube.com/playlist?list=PLkRxkLReoIQFvIDk5K2uHDMoLToeBFjyQ>



TELL
SUGAR
TO GET
FRUCT



A
CLOCKWORK
ORANGE
STANDARD
WORK

VALERIE ŠTECOVÁ | 107 | 1/10 JULY 2008

KICK
SUGAR
IN THE
LUMPS



Valerie Štecová: Moloko Moving Font

View the whole project on our studio YouTube channel: <https://www.youtube.com/playlist?list=PLkRxkLReoIQFvIDk5K2uHDMoLToeBFjyQ>



TELL
SUGAR
TO GET
FRUCT



STANLEY
KUBRICK

VALERIE ŠTECOVÁ (2017) (100% JAPANESE)

KICK
SUGAR
IN THE
LUMPS



Valerie Štecová: Moloko Moving Font

View the whole project on our studio YouTube channel: <https://www.youtube.com/playlist?list=PLkRxkLReoIQFvIDk5K2uHDMoLToeBFjyQ>

4. Whatever's Next...

www.gd1.cz

